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. . . . anicha
Chest gai ; mais puis le pelicha
Le dame et prist aspre venjanche.

The idea then of this sustained metaphor is that Satan, disguised under brilliant plumage gains admittance to the human soul. Mary strips him of these feathers, and drives him out in disgrace. In the fable the jay thus gains admittance among the peacocks, who similarly reveal the fraud and drive him out in derision. The Renclus is adapting the fable to his theme.

Let us add that *pelichier*, doubtful to Van Hamel, is certainly *peler*. If "le sens paraît être plutôt : chasser hors du nid," the fact is due to the terseness of the passages in question ; for in the author's mind *peler le gai*, i. e. 'to see his real character,' was tantamount to his expulsion. The two operations go on side by side through the passage.

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HUGGINS'S ORLANDO FURIOSO AGAIN.

To the Editors of Mod. Lang. Notes.

SIRS :—An attempt (in *Mod. Lang. Notes*, xx, 199 f.) to determine the authorship of an eighteenth century translation of the *Orlando Furioso*, claimed for both Wm. Huggins and T. H. Croker, lacked completeness because I had been unable to find 'Part of O. F.', translated by Huggins. Recently, through the kindness of Dr. Paget Toynbee, and especially of Mr. H. A. Wilson, the Librarian of Magdalen College, Oxford, some of the missing evidence has been supplied.

That Huggins did not issue a new edition in 1757, but merely a new title-page and 'Annotations,' which would be bound up with any sets remaining in stock, is confirmed by the existence in the library of Magdalen College of a copy, in a contemporary morocco binding, of the edition of 1755, in which the original title-page has been cut out, and that of 1757 inserted, while the 'Annotations' are bound up in a separate volume with the 'Part of O. F.' and Zappi's 'Sonnets.' Moreover, the first volume contains two autograph letters, one dated 'January 1, 1755,' and signed

'The Translator,' and the other dated 'Rupert-Street, April the 2d' [1755], addressed to the President of Magdalen College, and signed 'Tem. Hen. Croker.' Croker speaks of 'these Morocco Volumes,' and proceeds : 'Pardon me in sending my Mite if such a trifle as these Sonnets are worth your own or your Library's Acceptance. The former I don't doubt of your Goodness receiving : the latter, I believe, is unsuited, but it springs from a mind, that would do all acts that could show my gratitude to my most worthy friend, W. Huggins.' That the 'translator' who signed the first letter was Huggins, is shown by some verses, in the same hand, which begin

'Mansion Rever'd accept with aspect mild
The toilsome studies of thy faithful child';

and by an inscription, in a different hand, which runs :

'D. D. Ariosto Anglius, Gulielmus Huggins Armigr de Headly Park in agro Hantofi. Istius Collegi¹ olim Socius.'

The translator of Zappi's sonnets seems thus far to be Croker, though I hope it will not seem unfair to call attention to his characteristically vague language ; he does not plainly say he translated them. It would be interesting to know why the *DNB* ascribes this translation to Huggins.

The most important evidence, however, is the 'Part of Orlando Furioso. Translated from the Original Italian. By W. Huggins, Esq ; 1759.' After the title-page comes a Letter to the Reader, as follows :

Candid Reader,

Permit me to assure you, upon the word of a gentleman, and the faith of a christian, I have most strictly prohibited myself the inspection of the copy of those Cantos in my former book, which another, through most earnest solicitations, was, too weakly, by me admitted to be concerned in ; for fear of being thrown into any similitude of turn or identity of rhyme.

But, it can scarcely be imagined, one, who, by his immense labours in translation of a most sublime and favorite poem, proceeded to the finishing forty Cantos, could stand in need of any *aïd* for three whole ones and four fragments ; and, that, from a person instructed by myself in the A B C of the language. So far from such effect, it has been absolutely the reverse ; for where I have, after comparison, found casually some resemblance, I have set to making alterations, where it was

feasable, for the better, but, when I have, at last, discovered it either impracticable, or too laborious to do so, and might, possibly, be for the worse, I have judged it proper to desist : not conceiving it necessary to quit a main path, which lay so natural, it could scarce be avoided, to jump over rocks or through brambles because another had stepp'd thereon before me.

The motive for suffering another to appear as the editor, with the high honours which were conferred upon him therefrom, together with an infinitude of favours done, must be as little interesting to the publick, as is the return which has been received.

The cause, which was productive of this new rendering, will need no Oedipus for its solution, on perusal of the initial and final mottoes * annexed to the studies of

Your friend
and well-wisher,

W. H.

Headley Park, Hants
June 23, 1758.

The 'three whole ones and four fragments,' which follow, are : Canto xxi, sts. 1-56 ; Canto xxii ; Canto xxv, sts. 1-67 ; Canto xxvi ; Canto xxvii, sts. 1-104 ; Canto xxxiii, sts. 1-95 ; and Canto xl. Canto xl ends on p. 56, where is the second of the two mottoes referred to in the Letter to the Reader. Then follow :—Extract from the Ingenious Dedication of a Poem ; Inscriptions relating to Ariosto ; some translations of 'Italian Quotations in my Book of Annotations' ; Errata for Cantos xxii and xxv ; and a translation of Canto xxxvii, sts. 1-96. Mr. Wilson comments : 'All after p. 56 seems to be a supplement to the preceding portion, perhaps first added in 1759, as the "Part of O. F." appears to have been originally issued before the end of 1758 . . . The new rendering of part of Canto xxxvii which follows what Huggins calls the "final motto" may have been added to meet some further claim on Croker's part, which had been unknown to Huggins or overlooked by him when he issued his "Part of O. F." in 1758.'

Although the question of the authorship of this translation of Ariosto is a relatively small one, it has been a real puzzle, so that it is a satisfaction to know clearly and explicitly that Croker's part was trifling, and that the honor both of its con-

ception and of its execution belongs to William Huggins, Esq., of Headly Park, Hants.

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ALEXANDER SCOTT'S *A Rondel of Luve*.

To the Editors of *Mod. Lang. Notes*.

SIRS :—It has not been noticed, I think, that Alexander Scott's *A Rondel of Luve* is practically identical with Sir Thomas Wyatt's poem beginning *Lo ! what it is to love*. Except for its Scottish dialect, a change in the order of stanzas, the omission of one stanza, and a few slight differences in phraseology, Scott's *Rondel* is word for word that of Wyatt.

Wyatt's poem is found in the Egerton ms. 2711. It appears in no other manuscript, and is not in *Tottel's Miscellany* (1557). It can be found in Nott's edition of the poems of Surrey and Wyatt (London, 1815), Vol. II, p. 191 ; in the several imprints of the Aldine Edition ; and in its original form in Flügel's transcript, *Anglia*, XIX, pp. 187-188.

Scott's *Rondel* is among the poems attributed to him in the Bannatyne ms. (1568). It has been printed in almost every collection of Scott's works. For list of occurrences see the Scottish Text Society's edition of Scott's poems (Edinburgh and London, 1896), p. 169. To this list should be added EETS. Ext. Ser. 85, and J. H. Millar's *Literary History of Scotland* (New York, 1903), p. 211.

There is a certain interest in the fact that even the limited selections of Hailes, Sibbald, Irving, Ross, Eyre-Todd, and Millar include the *Rondel*. Irving finds it "not destitute of what may be termed prettiness" ; Millar considers it "as favourable a specimen of his (Scott's !) quality as any other."

All this is tribute to Wyatt. That the poem is Wyatt's no one can doubt after he has compared the two versions.

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* These mottoes are (1) 'Simulatum tollitur auxilium.' (p. 1.) (2) 'Imaginaria evanuit gloria.' (p. 56.)